

LATE SUMMER NOVELTIES



When a Woman Signs Her Name

WITH the coming of autumn social life assumes a more serious aspect, and little everyday matters pertaining to good breeding and intelligent training are more closely followed.

How a married woman signs her name has been known to puzzle more than one of Eve's daughters.

Only when brackets are used may a woman write the prefix "Mrs." or "Miss" to her name when she is signing a communication.

If she is corresponding with persons who are strangers, whether the matter be business or personal, she may frequently write her note in the third person. In business it is always advisable to do this. For instance, if a woman wishes an article from the grocery or dry goods shop she should begin the letter by saying "Mrs. Howard Van Sluyck wishes," &c. The address is then placed at the bottom of the note. Should she write in the first person to a shop and wish to sign her name she may do it in either of two ways. If she prefers to use her individual name the signature should read "(Mrs.) Mary Ellen Van Sluyck" or "Mary Ellen Van Sluyck," putting directly beneath it in brackets "(Mrs. Howard Van Sluyck)."

The latter, that is, both signatures, is the form always to be employed when writing in the first person to social equals who do not know the name. For example, a woman may have occasion to write to another woman about a servant's reference and the one receiving the letter, being a total stranger and perhaps never having heard of the writer, must be treated with the utmost formality, but of course, as an equal. Therefore, the writer should sign her note as she would to a friend, putting beneath it her married name.

An unmarried woman, having but one name, would sign hers in full, putting Miss in brackets beside it.

I can think of no place, save on a hotel register, or when writing a visiting card, that a woman signs her name with its prefix, without brackets. When she wishes to use her married name, that is, her husband's, her own must be written in full with the married name beneath in brackets.

LOOKING FOR THE BEST

If we were for a single day to find good points in the acts of those around us, to let their little weaknesses and failings fade into nothingness in the shadow of our charity, to emphasize their best, to recognize it, to appeal to it, to call it forth and to develop it, life would seem very different indeed to ourselves and to them. A smile, a word of sympathy, a touch of human kindness, a hand clasp of fellowship, an unexpected bit of tenderness, courtesy, or consideration will accomplish wonders. It is syndicating sunlight and that is what real optimism is.

gold and silver beads with touches of dark blue as a contrast.

CHAMPAGNE COLOR THE MODE

This charming, soft, elusive color has been revived, and none too soon if one may judge by the enthusiastic manner in which it is being received. Suddenly champagne has become the vogue in materials and garnitures, especially in millinery.

Hats and trappings are developed in this color, and women are declaring that it becomes most any complexion that is really not too sallow or colorless.

A striking hat worn at a recent garden-party was of pearl white straw faced with black velvet. The shape was a pert little sugar loaf hat. On each side was placed a large, soft wing of champagne color. A similar model in black piped with emerald green velvet was trimmed with two large owl heads set closely about the crown. The brilliant green of the owl's eyes matched the rim of the hat.

This color, champagne, is very pleasing when combined with either dark blue or black, especially the latter. Lovely silk marisettes are of small stripes in dark blue and champagne, the former being of satin.

A champagne colored hat harmonizes equally well when topped by a blue gown. Knots of this shade are placed on hats and as a trimming for frocks.

A charming little frock developed in pongee and hand-embroidered fillet is shown in the second model. The blouse and lower portion of the skirt are finely tucked. The deeply pointed yoke and half-sleeves are all in one piece of fillet lace and a tiny thread lace collar is laid about the circular neck.

The last model is a blue linen coat suit combined with awning cloth, which by the way is a novelty much admired, especially when of the real striped variety. The deep collar is of the most improved cut and is belted snugly to the figure.

WISDOM OF CONTENT

Who would not be covetous, and with reason, if health could be purchased with gold? Who, not ambitious, if it were at the command of power, or restored by honor? But alas! a white staff will not help gouty feet to walk better than a common cane; nor a blue ribbon bind up a wound so well as a fillet; the glitter of gold or of diamonds will but hurt sore eyes, instead of curing them; and an aching head will be no more eased by wearing a crown instead of a common nightcap.

caught in the centre with an antique brooch. At present cameos and carved old ivory ornaments, some sunken with stones set en cabochon, are extremely chic.

Still another style of these filmy accessories is to encircle the neck flatly and ending down one side of the blouse. Self-matching ruffles at the wrist complete the set. Chiffon, tulle, malines, net and lace are thus employed, finely plaited, some inset with lace, or daintily tucked and hemstitched. Model one shows a set in plaited tulle. Double ruffles are sometimes worn, black over white and vice versa. A most individual ruche worn by a Parisian actress was of black malines laid in very fine plaits and gathered to a neck band of black velvet, the edges of the malines being left unhemmed. This was worn over a low cut afternoon gown of chiffon cloth and fillet lace.

Over taffeta, voile and marisette frocks these ruches are most effectively worn. Fine laces of good width are much favored. The once favored bow of contrasting velvet at the throat is conspicuous by its absence, and the brooch or the jeweled plaque are elegant.

CAPRICIOUS SIDE REVER

The large one-sided rever, which has been so frequently copied for coats and gowns for all occasions and of all materials, has taken unto itself a new mark of distinction. The end, cut in a deep point, is laid back over the rever, faced with contrasting material and decorated with an ornamental button.

The turn back end may assume a modest size and again extend back until the diagonal sweep is reached. An extremely good looking treatment was on a black satin coat suit with the pointed end in Chinese embroidery in a gorgeous pattern just fitting this space and enlivened with touches of gold thread.

Another in fillet lace over green chiffon had the design outlined in green beads. On a changeable taffeta the little rever was lined with silver tissue, embroidered in wee ribbon posies. Still another of black net over cerise satin was studded with dull

Little shoulder capes with long scarf ends of fur and marabout are edged with handsome lace. Fascinating silk fringes are likewise employed and are even newer, because lace was employed last summer.

THE BIG NECK RUCHE A SENSATION

The great neck ruche has become a most aggressive rival of the wide one sided ruffle which held sway earlier in the season. These bows are immense affairs, spreading in fan shape over the chest and reaching from shoulder to shoulder,

BY MARJORIE

THESE late August days witness many most novel and daring touches which tend to give a brilliant finish to the season at its close. A charming paradox of the chic Parisienne's gowning is her love of a coquettish fur scarf or small wrap, which she wears over her filmy summer frocks. Marabout delightfully soft and dyed all fashionable hues is seen combined with heavy laces. Coronation blue, tawny yellow, emerald green and a rich American beauty red are the preferred shades.